

CHRISTIE'S

CHINESE EXPORT ART

Featuring The Tibor Collection, Part II

New York 23 January 2020



CHINESE EXPORT ART

Featuring The Tibor Collection, Part II

THURSDAY 23 JANUARY 2020

AUCTION

23 January 2020
at 10.00 am (Lots 1-166)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Wednesday	15 January	10.00 am - 5.00 pm
Thursday	16 January	10.00 am - 5.00 pm
Friday	17 January	10.00 am - 5.00 pm
Saturday	18 January	10.00 am - 5.00 pm
Sunday	19 January	1.00 pm - 5.00 pm
Monday	20 January	10.00 am - 5.00 pm
Tuesday	21 January	10.00 am - 5.00 pm
Wednesday	22 January	10.00 am - 5.00 pm

AUCTIONEER

Robbie Gordy (#2017522)
Gemma Sudlow (#2016494)

PROPERTIES FROM

Property From A French Collector
Property From A Private Collection
Property From The Collection Of The Fort Ligonier Association
The Green Gables Estate, Woodside California
Property From A European Collector
Property From A Private Collection
The Tibor Collection: A Noble Eye For Chinese Export Part II
Property From An Asian Collector
Property From A Private Collection
Property From A Distinguished New York Collection
Property From The Collection Of Peter Tcherepnine
Property From A West Coast Private Collection
Property From The Collection Of Dorothy Tapper Goldman
Property From The Eckenhoff Collection
Property From A Private Collector
Property From A Private Collection
Property From A Private New York Collection
Property Of A New England Collector

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Christie's (#1213717)

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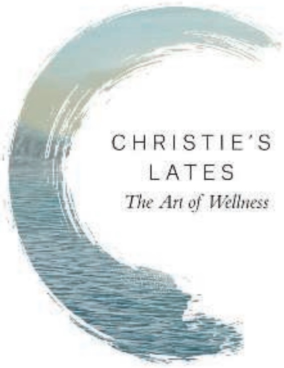
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CHRISTIE'S LATES

Wednesday 15 January, 6:00PM – 8:00PM
Gallery talks and other activities
For the full program please see christies.com

12/05/2019





1

1

A BLUE AND WHITE BOTTLE VASE
KANGXI PERIOD (1662-1722)

Painted in a lustrous cobalt blue with an overall pattern of dense lotus scroll, interrupted at the base of the neck by a border of zigzag flowerheads, this border repeated at the neck
14 in. (35.5 cm.) high

$4,000-6,000

2

A SET OF THREE LARGE BLUE AND WHITE VASES AND COVERS
KANGXI PERIOD (1662-1722)

Each decorated with three rows of molded panels alternating with potted flowers and court figures in landscapes and interiors
18½ in. (46.9 cm.) high (6)

$7,000-10,000



2

3

A LARGE BLUE AND WHITE JAR AND COVER
18TH CENTURY

The swelling sides painted in a deep underglaze blue with an overall pattern of lotus vine, flame borders above and below
24¼ in. (61.5 cm.) high (2)

$6,000-9,000

PROPERTY FROM THE COLLECTION OF PETER TCHEREPNINE (LOTS 4-5)

4

A PAIR OF BLUE AND WHITE OVOID JARS AND COVERS
KANGXI PERIOD (1662-1722)

The jars painted with floral sprays between foliate lappet borders, the domed covers painted with auspicious emblems
11½ in. (29.2 cm.) high (4)

$6,000-9,000

5

A PAIR OF BLUE AND WHITE CYLINDRICAL VASES
KANGXI PERIOD (1662-1722)

Decorated with horizontal bands of dragons and foliate designs
10¾ in. (27.3 cm.) high (2)

$6,000-9,000

PROVENANCE:
Garland Collection (according to label).
Morgan Collection, B192 (according to label).



3



4



5



6

PROPERTY FROM THE COLLECTION OF
PETER TCHEREPNINE

6

A VERY LARGE PAIR OF BLUE AND WHITE CISTERNS
THIRD QUARTER 18TH CENTURY

Each of flared oval shape flanked by a pair of lion mask handles, decorated front and back with a long-tailed pheasant perched on a rock surrounded by large peony blooms,above a lightly molded lotus petal border, the inside with a matching scene and elaborate decoration on the rim
23¼ in (59 cm.) wide (2)

$20,000-30,000

7

A SET OF 45 'NANKING CARGO' TEABOWLS AND SAUCERS
QIANLONG PERIOD, CIRCA 1750

In the 'Pagoda Riverscape' pattern, comprising forty-five teabowls and saucers
4 in. (10.1 cm.) diameter, the saucers (90)

$3,000-5,000

From the famous 28 April-2 May 1986 Christie's Amsterdam sale of the shipwrecked cargo from the VOC's *Geldermalsen*

8

A BLUE AND WHITE BALUSTER JAR
17TH CENTURY

In Delft style with octagonal form and a continuous scene of scholars in a landscape between leaf-tip and lotus-lappet borders
11½ in. (29.2 cm.) high

$4,000-6,000



7



8



9



10

9

A VERY LARGE BLUE AND WHITE FIVE-PIECE GARNITURE

KANGXI PERIOD (1662-1722)

Comprising a pair of 'phoenix tail' vases and a set of three baluster jars and covers, each painted with scrolling vine between panels of landscape and flowering plants
23½ in. (59.6 cm.) high, the jars and covers (8)

$12,000-18,000

Garnitures of this grand scale, based on Chinese altar sets but adapted for the China Trade by the late 17th century, were expensive and intended for grand houses. Compare with a related garniture sold Christie's New York, 26 January 2015, lot 85.

PROPERTY FROM THE COLLECTION OF PETER TCHEREPNINE

10

A BLUE AND WHITE GARLIC-MOUTH VASE

TRANSITIONAL PERIOD, MID-17TH CENTURY

Painted with a continuous scene of birds in flight amidst various flowering plants
14⅞ in. (37.7 cm.) high

$5,000-8,000


11

11

A LARGE PAIR OF ROOSTERS
QIANLONG PERIOD (1736-1795)

Modeled in mirror image, their breasts white and their heads iron-red, gilt highlights to their plumage
13½ in. (34.2 cm.) high (2)

$12,000-18,000

PROPERTY FROM A PRIVATE COLLECTOR

12

A VERY LARGE PAIR OF JAPANESE ARITAWARE JARS AND COVERS
18TH CENTURY

Each with a large riverscape front and back between formal blue borders enriched with iris and peony cartouches, all heightened in gilt
23 in. (58.5 cm.) high (4)

$6,000-9,000


12

13

A 'CHINESE IMARI' 'SOLDIER VASE' AND COVER
KANGXI PERIOD (1662-1722)

Exuberantly painted overall with two large phoenix hovering above flowering peony and chrysanthemum, elaborate planted jardinieres nearby, all beneath a deep lappet collar around the shoulders, the decoration repeated on the domed cover with gilt lion knop. Together with later European gilt bronze stand.
53 in. (134.6 cm.) high, the porcelain (3)

$20,000-30,000

Augustus the Strong (1670-1733), the porcelain-obsessed Elector of Saxony and King of Poland, traded Frederick the Great a regiment of dragoons for a collection of Chinese porcelain, including eighteen over-sized floor vases. Ever since, these towering Chinese porcelain vases have been known as 'dragoon vases' (*dragonervasen*) or 'soldier vases'. Extremely difficult to make, to pack and to ship, these massive vases were destined for Europe's elites, where they stood guard in ballrooms and great halls of palaces and country houses.

Augustus the Strong's vases were blue and white, but most extant soldier vases were made a bit later and in famille rose enamels. 'Chinese Imari' soldier vases are rare.

14

A JAPANESE ARITAWARE BLUE AND WHITE VASE
PROBABLY 17TH CENTURY

Decorated with a mythical beast leaping amongst flowering branches
15 in. (38.1 cm.) high

$2,000-3,000



14



13

PROPERTY FROM A EUROPEAN COLLECTOR

15

A BISCUIT-GLAZED SCHOLAR WITH STAND
18TH/19TH CENTURY

Modeled looking up with his left arm outstretched, his robes decorated in green and yellow with a crane amonst clouds and butterflies surrounded by prunus blossoms, on a related biscuit-glazed stand
12½ in. (31.7 cm.) high (2)

$2,000-3,000



15

16

A PAIR OF FAMILLE VERTE JARDINIERES
19TH CENTURY

Decorated on alternating sides with flowering prunus branches and auspicious antiques
7¾ in. (19.6 cm.) square (2)

$5,000-8,000



16

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

17

A PAIR OF FAMILLE VERTE EWERS AND COVERS
KANGXI PERIOD, CIRCA 1720

Richly enameled on each side with flowering prunus branches
9¼ in. (23.5 cm.) high, each (4)

$3,000-5,000



17

18

A FRENCH ROYAL ARMORIAL JUG
YONGZHENG PERIOD, CIRCA 1730

With the arms of the Duc de Penthievre, a Bourbon prince, Admiral of the Fleet and Governor of Brittany
5⅛ in. (13 cm.) high

$3,000-5,000



18

19

A FAMILLE VERTE 'PROVINCES' DISH
KANGXI PERIOD, CIRCA 1720

With the arms of 'Artoys' beneath a coronet
12¼ in. (31.7 cm.) diameter

$6,000-9,000

The four famous 'Provinces' patterns with the arms of some of the principle towns and provinces of present-day Belgium and the Netherlands plus of England and France, were made around 1720, possibly inspired by the 1717 Triple Alliance treaty.

20

A PAIR OF BLUE-GLAZED PARROTS
18TH/19TH CENTURY

Each perched on a green rockwork base
8⅝ in. (21.9 cm.) high (2)

$2,000-3,000

PROPERTY FROM THE COLLECTION OF
PETER TCHEREPNINE

21

A RARE BLUE AND WHITE TWO-HANDLED VASE
TRANSITIONAL PERIOD, MID-17TH CENTURY

The globular body decorated on either side with scholars conversing in a garden between borders of lappets, the snake-form handles decorated with scattered clouds
8⅞ in. (22.5 cm.) high

$5,000-8,000



19



20



21



22



23

PROPERTY FROM A PRIVATE COLLECTION

22

TWO DUTCH MARKET ARMORIAL DISHES

YONGZHENG/EARLY QIANLONG PERIOD, CIRCA 1735-40

A very large dish and a plate with the arms of Adriaan Valckenier (1695-1751) surmounted by a falcon crest, the plate with finely painted grisaille cityscapes along the rim
17⅜ in. (44.1 cm.) diameter, the dish (2)

$4,000-6,000

Adriaan Valckenier, Governor-General of the Indies 1737-41, was the leading member of the influential Valckenier family, which was deeply involved with the Dutch East India Company. He ordered at least 14 tea or dinner services or sets of vases, a number of which were lost at sea on their homeward journey. See J. Kroes, Chinese Armorial Porcelain for the Dutch Market, pp. 131-4 and 184-5.

23

A LARGE ENGLISH MARKET ARMORIAL DISH

YONGZHENG PERIOD, CIRCA 1720

With the arms of Heathcote impaling Parker quartering Venables and Carrier, the border with 'pencilled' dragons, pheonix and peonies
14 in. (35.5 cm.) diameter

$3,000-5,000

24

AN ENGLISH MARKET ARMORIAL BASIN

YONGZHENG PERIOD, CIRCA 1724

With the arms of Davison impaling Carr on one side and a large crest on the other
10 in. (25.4 cm.) diameter

$4,000-6,000



24

PROPERTY OF A NEW ENGLAND COLLECTOR

25

A PAIR OF SPOTTED PUG CANDLEHOLDERS

19TH CENTURY

Each modelled in mirror image in a recumbent position, their heads held up with slightly open mouths, their pale coats with sepia fur markings
7¼ in. (18.4 cm.) long (2)

$2,000-3,000



25

PROPERTY FROM A PRIVATE COLLECTION

26

A LARGE ENGLISH MARKET ARMORIAL DISH

QIANLONG PERIOD (1736-1795)

With the arms of Pace impaling Ainsworth, boar's head crest and gilt oak leaf border
15⅛ in. (38. cm.) diameter

$3,000-5,000



26



27

27

AN OCTAGONAL ARMORIAL DISH
QIANLONG PERIOD, CIRCA 1738

With a large coat-of-arms for the 5th Duke of Hamilton beneath ermine and scarlet mantling
9 in. (22.8 cm.) diameter

$1,500-2,500

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

28

A PAIR OF SEATED DOGS
QIANLONG/JIAQING PERIOD, LATE 18TH CENTURY

Each spotted dog modeled seated with open mouth
7¼ in. (18.4 cm.) high, each (2)

$6,000-8,000



28

29

A SET OF ARMORIAL PLATES
QIANLONG PERIOD, CIRCA 1775

Comprising thirteen dinner plates and ten soup plates, each painted in the center with a large branch of peony entwined with blue morning glory, the rim with the arms of Chambers impaling Wilton opposite the chained bear crest
9 in. (22.8 cm.) diameter, the dinner plates (23)

$4,000-6,000



29



30

PROPERTY FROM A WEST COAST
PRIVATE COLLECTION

30

A PAIR OF DUTCH MARKET SEMI-EGGSHELL PORCELAIN SOUP PLATES

YONGZHENG PERIOD, CIRCA 1734

Each finely painted in the center with the arms of van Hardenbroek of Utrecht
8⅜ in. (21.3 cm.) diameter (2)

$8,000-12,000

Dr. Jochem Kroes praises this service as "*exceptional*" and "*exquisite*" (*Chinese Armorial Porcelain for the Dutch Market,* pp. 27-28 and 259-260). Pieces were in the collections of Florence Gould (Sotheby's, Monaco, 27 June 1984, lot 1356), Baronne Pangaert d'Opdorp (Sotheby's, London, 27 February 1973, lot 288), and Francois and Nicole Hervouet (Christie's, New York, 21 January 1999, lot 18). More recently, a pair was sold Christie's New York, 22 January 2010, lot 438.

PROPERTY FROM A EUROPEAN COLLECTOR

31

A SET OF ARMORIAL DISHES

QIANLONG PERIOD, CIRCA 1785

The arms of Sir Charles Blunt, 3rd baronet; comprising: three dinner plates, three soup plates and a pair of sauceboats with leaf-shaped stands
9⅝ in. (24.4 cm.) diameter, the dinner plates (10)

$1,000-1,500



31

A NEW YORK PRIVATE COLLECTION OF PRONK PORCELAIN

In 1734 the directors of Holland's VOC commissioned Amsterdam artist Cornelis Pronk (1691-1759) to create four patterns for Chinese porcelain. Pronk's drawings were sent to VOC headquarters in Batavia (later Java) and then on to Canton in 1736; two survive today in the Rijksmuseum. With a Chinoiserie vocabulary Pronk created distinctive scenes and motifs that were then produced by the Chinese workshops in differing quantities of famille rose enamels, blue and white and 'Chinese Imari'.

The first and best-known of the Pronk patterns is usually named **'La Dame au Parasol'**, showing a lady shaded by her maid as she feeds waterbirds.



32

32

A FAMILLE ROSE 'PRONK DAME AU PARASOL' PLATE

QIANLONG PERIOD, CIRCA 1738

With pink enamel cell pattern border
9 in. (22.8 cm.) diameter

$4,000-6,000

33

A RARE BLUE AND WHITE 'PRONK DAME AU PARASOL' TEABOWL AND SAUCER

QIANLONG PERIOD, CIRCA 1738

The classic pattern in underglaze blue
4¾ in. (12 cm.) diameter, the saucer (3)

$1,000-1,500

PROVENANCE:
With Cohen & Cohen.



33

34

A RARE PAIR OF CHINESE IMARI 'PRONK DAME AU PARASOL' SAUCERS

QIANLONG PERIOD, CIRCA 1738

Decorated in the classic pattern
4½ in. (11.4 cm.) diameter (2)

$2,000-3,000



34

35

A FAMILLE ROSE 'PRONK DOCTORS' BOTTLE VASE

QIANLONG PERIOD, CIRCA 1738

The classic scene enameled on a pear-shaped bottle vase
9⅛ in. (23.1 cm.) high

$3,000-5,000

PROVENANCE:
With The Chinese Porcelain Company, New York.



35

The second Pronk pattern is known as **'The Doctors'**, or **'The Doctors Visit to the Emperor'**. A number of dinner services and tea sets were sent to the Netherlands in 1741 in this pattern, but it is the rarest to find today.

36

A BLUE AND WHITE 'PRONK DOCTORS' PLATE

QIANLONG PERIOD, CIRCA 1738

The border of sea creatures in cartouches
10¼ in. (26 cm.) diameter

$2,500-4,000



36

37

A PAIR OF FAMILLE ROSE 'PRONK DOCTORS' SAUCER DISHES

QIANLONG PERIOD, CIRCA 1738

The rim vividly enameled with waterbirds and fish reserved on a distinctive yellow diaper ground
7¾ in. (19.6 cm.) diameter (2)

$4,000-6,000



37

The third Pronk pattern has not been identified; it may have been **'The Archer'** or **'The Trumpeter'**. But the fourth was **'The Arbour'**. But by this time the VOC was finding Pronk's intricate patterns too costly to produce and smaller quantities were produced.



38

38

A FAMILLE ROSE 'PRONK ARBOR' LARGE PLATE

QIANLONG PERIOD, CIRCA 1738

The rim a distinctive sea-foam green diaper trellis
10¼ in. (26 cm.) diameter

$2,500-4,000

39

A BLUE AND WHITE 'PRONK ARBOR' SAUCER DISH

QIANLONG PERIOD, CIRCA 1738

The topiary arbor scene heightened with gilt details and encircled by fruit and flowers
8¾ in. (22.2 cm.) diameter

$2,500-4,000



39



40

40

A FAMILLE ROSE 'PRONK ARBOR' SAUCER DISH

QIANLONG PERIOD, CIRCA 1738

The rim brightly enameled with cartouches of fruit and flower sprigs, butterflies and insects
7 in. (17.7 cm.) diameter

$2,000-3,000


41

PROPERTY FROM AN ASIAN COLLECTOR

41

A VERY UNUSUAL FAMILLE ROSE, IRON-RED AND GILT PUNCHBOWL
QIANLONG PERIOD (1736-95)

Finely enameled on each side with a Chinese riverscape, landscape vignettes in between, all on a ground of grisaille and iron-red scrollwork heightened in gilt
15 3/4 in.(40 cm.) diameter

$10,000-15,000

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

42

A PAIR OF RECUMBENT SPANIELS
18TH CENTURY

Each pup modeled smiling, his bushy tail curled round his haunches, his fur picked out in sepia with white patches
9½ in. (24.1 cm.) long (2)

$10,000-15,000


42



THE
TIBOR COLLECTION
A NOBLE EYE FOR CHINESE EXPORT
PART II



Following the success of last season's Tibor Collection sale Christie's is pleased to present a second selection from this legendary collection.

The Tibor Collection was formed over decades, growing to encompass every category of Chinese export porcelain, from small, charming teawares to massive pairs of important jars. The collector, an exceptionally gracious man known the world over for his hospitality, charm and generosity, took great pleasure in his finds, which were gathered from the best dealers and auctions in Latin America, Europe and the U.S.

He had a deep appreciation for the magnificent porcelains made for New Spain and carried on the Manila Galleon – large jars ('tibores') or pieces with the arms of Spanish grandees – and amassed probably the largest group of 'soldier vases' since those impressive, oversized porcelains first arrived in the West in the 18th century.

The collector was also drawn to the lifelike charm and elegance of Chinese porcelain birds, which perched on wall brackets throughout his distinguished house, a longtime family residence where stately, silk-lined rooms were hung with handsome paintings and filled with handsome carved and inlaid antique furniture. He also loved figure and animal models, and gathered an impressive group of these Chinese porcelain rarities, from pairs of pups to mythical beasts to amusing packs of blanc de chine foo lions.

The Tibor Collection, Part II invites others to share in the very special vision of this collector.



43

44

43

A LARGE PAIR OF FAMILLE VERTE PIE-CRUST RIM CHARGERS

KANGXI PERIOD (1662-1722)

Each painted with a pair of phoenix enclosing a central roundel with songbirds, the rim with alternating cartouches of carp and grasshoppers on a dotted green ground, molded pie-crust rim, the reverse with iron-red peony sprays
16 in. (340.4 cm.) diameter, each (2)

$8,000-12,000

PROVENANCE:

with The Chinese Porcelain Co., New York. 1996.

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p.19

44

AN UNUSUAL LARGE ROSE-IMARI BALUSTER JAR AND COVER

YONGZHENG PERIOD, CIRCA 1725-1730

Painted with a fantastical garden scene showing blue and gilt qilin leaping over blue fences amongst a profusion of colorful blossoms in yellow, shaded pink, iron-red and gilt, Japanese mon scattered around and long-tailed phoenix flying above, a yellow-ground lappet collar around the shoulders and the domed cover with matching details
24 in. (60.9 cm) high (2)

$7,000-10,000



45

45

A RARE EARLY MEXICAN MARKET BLUE AND WHITE JAR

WANLI PERIOD, CIRCA 1600

With a large double-headed Augustinian eagle beneath a row of provincial buildings, lions and peacocks on the other panels
14½ in. (36.8 cm.) high

$30,000-50,000

LITERATURE:

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p.115

Philip II of Spain (r. 1556-98) granted the use of these Hapsburg arms to the Augustinian order based in the Philippines. W.S. Sargent, (Porcelains With the Arms of the Order of Saint Augustine, catalogue At The Crossroads, Denver Art Museum, 2012, pp. 53-66), notes that the Spanish Augustinians had outposts in Mexico, and points out that the distinctive architectural motif in their decoration bears a strong relationship to the colonial walled church compound architecture of Mexico. The Augustinians in particular utilized the distinctive *espadana*, or wall-belfry, Sargent explains. These colonial outposts were richly furnished, and, indeed, these churches were "*criticized by other religous orders in the 17th century for...too lavish appointments*" (Sargent, The International Asian Art Fair *catalogue*, March 2002, p. 15).

A similar jar was in the Hodroff collection and illustrated by D.S. Howard, *op. cit.*, p. 231. An apparently unique charger with this design is in the collection of the Peabody Essex Museum, Salem (see Sargent, *op. cit.*, p. 14). A nearly identical jar sold Christie's New York, 21 January 2003, lot 278.



46

46

A MEXICAN MARKET CHINESE IMARI BARBER'S BASIN

KANGXI PERIOD (1662-1722)

Circular with double headed eagle motif
10⅝ in. (26.9 cm.) long

$6,000-9,000

47

A SPANISH MARKET ARMORIAL DEEP DISH

QIANLONG PERIOD (1736-1795)

The scalloped rim with a puce and gilt scroll band
9¼ in. (23.4 cm.) diameter

$4,000-6,000

PROVENANCE:
Anonymous sale; Christie's, London, 6 November 2007, lot 244.

LITERATURE:
William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p.127

With the arms of Raón for Don José Raón Gutiérrez (1703-73), a Governor of Panama and President of the High Court of Justice in the Phililppines. A knighthood document for his son mentions, *"...two Services, one Silver and the other China, and on each Piece the Coat of Arms is engraved"*.



47

48

A SPANISH MARKET ARMORIAL PLATE

QIANLONG PERIOD, CIRCA 1770

The arms of Juan Batista de Uztariz, first Count of Reparez, in colorful enamels
9¼ in. (23.4 cm.) diameter

$2,000-3,000

From one of the most important Spanish families engaged in the trade with New Spain and Asia, the Count of Reparaz also had large boar's head and carp tureens with his coat-of-arms. See R. Diaz, *op. cit.*, pp. 198-204.



48

49

A SPANISH MARKET ARMORIAL PLATTER

QIANLONG PERIOD, CIRCA 1775

With the arms of Juan del Castillo Negrete y Rodríguez, his sepia script monogram underneath
13¼ in. (33.6 cm.) long

$2,000-3,000

Castillo Negrete held several official posts in Manila before returning to Spain and receiving a knighthood. His service included an armorial goose tureen and a pair of armorial carp sauce tureens. See R. Diaz, *op. cit.*, pp. 266-273.



49

50

A LARGE FAMILLE VERTE QUADRANGULAR VASE
KANGXI PERIOD (1662-1722)

The flaring neck enameled with antique vases, the body with equestrian figure sin mountainous landscapes
19¾ in. (50.1 cm.) high

$8,000-12,000

51

A PAIR OF FAMILLE VERTE SAUCER DISHES
KANGXI PERIOD (1662-1722)

Each with a central flower mon surrounded by panels of birds among flowers and rockwork, the underside with underglaze blue lotus marks
11¼ in. (28.5 cm.) diameter (2)

$5,000-8,000



50



51

52

TWO BISCUIT-GLAZED BUDDHIST LION VASES

KANGXI PERIOD (1662-1722)

The recumbent beasts in green and yellow, with black and green square vases on their backs
7⅛ in. (18 cm.) high, each (2)

$2,000-3,000

PROVENANCE:
with The Chinese Porcelain Co., New York.

LITERATURE:
William R. Sargent, *Chinese Porcelain in the Conde Collection, Madrid*, 2014, pg. 29



52

53

A PAIR OF GREEN MACAWS

LATE 19TH CENTURY

Each perched on a pierced rock, the bright green wings folded
7½ in. (19 cm.) high, each (2)

$5,000-8,000

PROVENANCE:
Anonymous sale; Phillips, London, June 2001.
The Sowell Collection, Christie's, New York, 21 January 2016, lot 96.



53

54

TWO BISCUIT-GLAZED FROGS

19TH CENTURY

Each bumpy amphibian modeled with its head upturned and mouth slightly open, on an egg-and-spinach splash-glazed basin
5½ in. (13.9 cm.) high, the larger (2)

$2,000-3,000

54





55



56

55

A LARGE PAIR OF FAMILLE VERTE 'PEACOCK' DISHES

KANGXI PERIOD (1662-1722)

Each with a prancing peacock and peahen standing in a chrysanthemum garden, on the rim a patterned green border edged in iron-red with prunus, blue artemesia leaf marks underneath
15 in. (38 cm.) diameter, each (2)

$10,000-15,000

PROVENANCE:
with The Chinese Porcelain Co., New York, 2001.
A private Swiss collection.

LITERATURE:
William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 210, 211, fig. 71

56

A PAIR OF WHITE CRANES

19TH CENTURY

Perched on tree stumpS growing sacred fungus
15¾ in. (40 cm.) high, each (2)

$6,000-9,000

LITERATURE:
William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 26

57

A VERY RARE 'TOPER' FLASK
QIANLONG PERIOD (1736-1795)

A European merchant sits on a floral-enameled barrel, smiling as he grasps his ample paunch, a handle at his back and a European metal spigot affixed between his legs to dispense liquid filled through his hat
13 in. (33 cm.)

$12,000-18,000

PROVENANCE:
Anonymous sale; Christie's, London, 7 April 1997, lot 110.

LITERATURE:
William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p.238

A small number of these 'toper' (archaic English for drunkard) flasks are known, all modeled after European faience fashionable in the mid-18th century. An example in the Mottahedeh Collection was illustrated by Howard & Ayers (*op cit*, p. 620); another is in the Victoria and Albert Museum (illustrated by Jourdain & Jenyns, *Chinese Export Art*, no. 73).

58

A PAIR OF ENGLISH MARKET ARMORIAL SOUP PLATES
YONGZHENG/EARLY QIANLONG PERIOD, CIRCA 1735

Large coats-of-arms for Clarke in the center
8⅞ in. (22.5 cm.) diameter, each (2)

$2,000-3,000

PROVENANCE:
The Collection of Cecil Bullivant; Phillips, London, 1998, lot 177 (H. 266).
with The Chinese Porcelain Co., New York.



57



58



59

59

A FIVE-PIECE BLUE AND WHITE AND FAMILLE ROSE GARNITURE OF FLATTENED BALUSTER VASES
QIANLONG PERIOD, CIRCA 1785

Each decorated with urns of spring flowers
11¾ in. (29.8 cm.) high, each (5)

$3,000-5,000



60

60

A FAMILLE ROSE CRANE
18TH CENTURY, PROBABLY QIANLONG PERIOD

On a mottled blue base
13⅝ in. (34.6 cm.) high

$8,000-12,000

PROVENANCE:
with Chait Galleries, New York.

LITERATURE:
William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p.184, fig 57

Sargent (ibid, p. 184), calls this "*one of the more unusual*" of the 22 cranes in the Collection "*because of the extravagant opaque enamel coloring*".

61

A LARGE PAIR OF SEATED SEPIA PUG DOGS

QIANLONG PERIOD (1736-1795)

With cropped ears and bushy tail curled around his haunches, with applied gilt decorated bell suspended from an iron-red collar
9¾ in. (24.7 cm.) high, each (2)

$15,000-25,000

PROVENANCE:
with Jorge Welsh Antiques, Lisbon and London.

LITERATURE:
William R. Sargent, *Chinese Porcelain in the Conde Collection, Madrid*, 2014, p.193

Originating in China, the pug became quite fashionable in Europe in the 18th century. Models were made at Meissen in the 1740s and later at the English factories.



61

62

A RARE PAIR OF SONGBIRDS

LATE 18TH CENTURY

Each perched on a stump base
5¾ in. (14.6 cm.) high, each (2)

$7,000-10,000

PROVENANCE:
With Philip Suval, Inc., New York.
Anonymous sale, Christie's New York, 23 January 2007, lot 121.
The Sowell Collection, Christie's New York, 21 January 2016, lot 78.

A very small group of these birds seems to have been made. One pair was in the Garbisch Collection, also from Philip Suval, and sold by Sotheby's at Pokety Farms, 22 May 1980, lot 281; another pair, ormolu-mounted, was in the collection of René Fribourg and sold Sotheby's London, 17 October 1963, lot 754.



62



63



64

63

A LARGE PAIR OF BLUE AND WHITE JARS

KANGXI PERIOD (1662-1722)

Decorated in inky cobalt blue *en suite* with lot 65, with two later silvered metal covers

19 in. (48.2 cm.) high (4)

$8,000-12,000



64

A BLUE AND WHITE 'MUSICIANS' DISH
KANGXI PERIOD, CIRCA 1700

Painted in bright tones of cobalt with three French court figures playing instruments in the open air, the lady wearing high headdress and décolleté gown, the gentlemen with long, curly wigs, all within petal-shaped panels of landscape
13½ in. (34.2 cm.) diameter

$8,000-12,000

PROVENANCE:
The Garland Collection, no. 236.
The Morgan Collection, no. 470.
An American private collection.
Anonymous sale; Christie's, New York, 21 January 2003, lot 256.
The Hodroff Collection; Christie's, New York, 21 January 2009, lot 168.

LITERATURE:
Fuchs and Howard, *Made in China*, p. 39, no. 4.
William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p.209

One of the earliest European subject patterns made in China and based on a Nicholas Bonnart engraving titled *Symphonie du tympanum, du luth et de la flute d'Allemagne*, which bore a verse lauding the joys of music when all play on time, and noting how even sweeter it is when *l'Amour* conducts.

65

A LARGE PAIR OF BLUE AND WHITE BEAKER VASES
KANGXI PERIOD (1662-1722)

Decorated in inky cobalt blue *en suite* with lot 63, with alternating petal-shaped panels of fishermen in landscapes and birds among weathered rocks and flowers and against a blue ground with white lotus, the waists painted with blossoming prunus boughs, crosshatch band borders above and below
21½ in. (54.6 cm.) high (2)

$8,000-12,000

66

A BLUE AND WHITE JAR
17TH CENTURY

Painted around the ovoid sides with a scene of sages in a garden setting, some unrolling a scroll under an ancient pine tree, their boy attendants at their side, flame border around the wide mouth. With a later blue and white domed cover with button knop.
22 in. (55.8 cm.) high (2)

$7,000-10,000



67

67

A LARGE PAIR OF FAMILLE ROSE CORNUCOPIA DISHES
YONGZHENG PERIOD, CIRCA 1730-35

Cornucopiae overflow with European style flowers
15¼ in. (38.6 cm.) diameter, each (2)

$10,000-15,000

PROVENANCE:
With The Chinese Porcelain Co., New York.

LITERATURE:
William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 20

A small group of dishes is known with this decoration, all finely enameled. Their distinctive border is identical to the armorial services ordered by Nathaniel Torriano in Canton in 1728.

68

A PAIR OF FAMILLE ROSE OVAL DISHES
QIANLONG PERIOD, MID-18TH CENTURY

A partially unrolled pink brocade scroll shows bamboo and peony growing from weathered blue rocks, all against a sepia whorl ground
12 in. (30.4 cm.) wide, each (2)

$3,000-5,000

PROVENANCE:
Anonymous sale; Christie's, New York, 21 January 2009, lot 61.



68



69

A VERY LARGE PAIR OF CRANES
QIANLONG PERIOD (1736-1795)

Modeled with heads cocked above their long, elegant necks, the beady eyes encircled in yellow, their legs glazed green
19¾ in. (50.1 cm.) high, each (2)

$20,000-30,000

PROVENANCE:
A direct descendant of George Widener, Philadelphia.
Anonymous sale; Christie's, New York, 23 January 2012, lot 446.

LITERATURE:
Cranes have long symbolized longevity in China; in the 18th century the Qing Imperial household commissioned numerous paintings of cranes, either alone or alongside members of the ruling family. Among those paintings preserved in the Palace Museum, Beijing, are Shen Quan's (1682-1760) hanging scroll, *Pine, Plum and Cranes*, dated by inscription to AD 1759, and Yu Xing's (1692-after 1767) hanging scroll, *Cranes against Sky and Waters*, c.1747, which bears an inscription by the Qianlong Emperor and twelve Qianlong seals. Porcelain cranes, difficult to model and fire and expensive to ship, were made for the high end China Trade, particularly in the Qianlong period, and highly fashionable with the Western elite.



70



71

THE GREEN GABLES ESTATE,
WOODSIDE CALIFORNIA

70

A REVERSE PAINTING ON MIRROR

QIANLONG PERIOD (1736-95)

Depicting a music party set in an Imperial garden, a lake beyond the red lattice fence, in a later European giltwood frame
23½ x 36¼ in. (59.6 x 92 cm.), framed

$10,000-15,000

71

A PAIR OF 'ROCKEFELLER PATTERN' RETICULATED PLATES

JIAQING PERIOD, CIRCA 1800

Each finely enameled with a detailed scene of court figures within a series of sepia and gilt borders
9⅝ in. (24.4 cm.) diameter (2)

$5,000-7,000

PROVENANCE:
The Collection of Dr. J. C. Gilbert, Jr., Fort Lauderdale, Florida



PROPERTY OF A NEW ENGLAND COLLECTOR

72

A LARGE PAIR OF FAMILLE ROSE COURT LADY CANDLEHOLDERS
QIANLONG PERIOD (1736-1795)

Each modeled holding a vase-form candle-nozzle, the robes decorated with vivid famille rose enamels and gilt
16 in. (40.6 cm.) high (2)

$30,000-50,000

PROPERTY FROM THE COLLECTION OF
THE FORT LIGONIER ASSOCIATION

73

A VERY RARE 'BEGGAR'S BENNISON' ARMORIAL PUNCHBOWL

QIANLONG PERIOD, CIRCA 1765

The arms probably of Wentworth and on the sides and in the interior a roundel inscribed THE BEGGAR'S BENNISON
15⅜ in. (39 cm.) diameter

$15,000-25,000

PROVENANCE:

Sotheby's London, 27 October 1922.
The collection of Sir Algernon Tudor-Craig (1873-1943).
With W. Waddingham, Harrowgate, London (as of 1974).
Acquired from the above by a distinguished Mid-Atlantic private collector.
By whom donated to the Fort Ligonier Museum, 1976.

LITERATURE:

Published by D.S. Howard, Chinese Armorial Porcelain (vol. I), p. 263

This unique punchbowl was ordered by Sir Thomas Wentworth (1726-92), a famous libertine of the day, with the emblem of the notorious '*The Beggar's Bennison Society*', a club that honored licentiousness with libertine rituals and a gathering place for Georgian male society



(detail)



73



74



75

PROPERTY FROM A EUROPEAN COLLECTOR

74

A SMALL 'TOBACCO LEAF' FIVE PIECE GARNITURE

QIANLONG PERIOD, CIRCA 1775

Enameled in the classic pattern, comprising three baluster vases and covers and two beaker vases
9¼ in. (23.4 cm.) high, the baluster vases (8)

$5,000-8,000

THE GREEN GABLES ESTATE, WOODSIDE CALIFORNIA

75

A REVERSE PAINTING ON MIRROR

QIANLONG PERIOD (1736-95)

A court maiden stands on a riverbank beside a rosebush, a pet parrot in one hand and a fan in the other, in a later European giltwood frame
20 x 27 in. (50.8 x 68.5 cm.), framed

$8,000-12,000

76

A FIVE-PIECE BLUE GROUND GARNITURE

QIANLONG PERIOD (1736-1795)

Each with leaf-form vignettes of flowering branches against the rich blue ground
12 in. (30.4 cm.) high, the jars and covers (8)

$5,000-8,000





77



78

77

A SET OF SIX NODDING HEAD COURT LADIES

QIANLONG PERIOD (1736-95)

Each finely dressed court lady holding a vase to one side to serve as candle holder or flower vase, her head modeled separately to 'nod'

$12,000-18,000

PROVENANCE:

The Mottahedeh Collection (center left), illustrated by Ayers & Howard, *Chinese for the West*, p. 614

Westerners were fascinated by the rich and exotic costume of the Chinese court and ordered courtly figures with nodding heads - soon copied by Meissen and others - to decorate dining tables in palaces and grand houses.

PROPERTY OF A NEW ENGLAND COLLECTOR

78

A FAMILLE ROSE PLATE

YONGZHENG PERIOD (1723-1735)

Enamelled with two ladies in a garden, the border with dense gilt foliate scroll surrounded by a blue cell-pattern rim
9 in. (22.8 cm.) diameter

$1,500-2,000





79

PROPERTY FROM AN ASIAN COLLECTOR

79

A LARGE FAMILLE ROSE PUNCHBOWL

YONGZHENG/EARLY QIANLONG PERIOD

Delicately enameled with ladies and fishermen in an idyllic river landscape, the interior with boughs of spring blossoms beneath a cell diaper border
15⅜ in. (39 cm.) diameter

$10,000-15,000

PROPERTY OF A NEW ENGLAND COLLECTOR

80

A FAMILLE ROSE BUDDHIST LION TEAPOT AND COVER

YONGZHENG/EARLY QIANLONG PERIOD

Molded with four large reticulated flowerheads, the spout and handle in the form of clambering Buddhist lions
5⅛in. (13cm.) high

(2)

$3,000-5,000



80



81

81

A LARGE REVERSE-PAINTED GLASS PICTURE

LATE 18TH/EARLY 19TH CENTURY

Depicting elegant Chinese ladies on a terrace beside a lotus pond in an Imperial garden, two playing *go,* the third being offered a plum by a small boy
31⅝ x 21⅝ in. (80.3 x 54.9 cm.), framed

$7,000-10,000

The Chinese were highly skilled at the specialized medium of reverse painting on glass or mirror, a talent which greatly impressed the Western trading elite. Although Chinese artisans had long mastered glass making and carving, they relied on Western suppliers for large plates to paint on. This size would have been quite expensive in the period.

82

A LARGE FAMILLE ROSE COURT LADY CANDLEHOLDER

QIANLONG PERIOD (1736-95)

The standing lady modeled with sweet smile and standing with a large vase in her hands to hold a candle, wearing long flowered robes over a pleated pink skirt and her hair in a high topknot with iron-red hair ornament
16 in. (40.6 cm.) high

$6,000-9,000

These exotic ladies were highly fashionable amongst European elites in the third quarter of the 18th century. This is the larger of the two sizes that were typically made.



82



83

PROPERTY OF A NEW ENGLAND COLLECTOR

83

A FAMILLE ROSE MONTEITH
QIANLONG PERIOD,
MID-18TH CENTURY

Decorated on each side with lush flowering branches
20½ in. (52 cm.) long

$10,000-15,000



84

84

A SHELL-FORM PAINTED ENAMEL SNUFFBOX AND COVER
QIANLONG PERIOD (1736-1795)

The interior with a gourd and flowers, two insects hovering above
3¼ in. (8.2 cm.) wide

$2,500-4,000

PROPERTY OF A NEW ENGLAND COLLECTOR

85

A LARGE FAMILLE ROSE COFFEE POT AND COVER
QIANLONG PERIOD (1736-1795)

Each side with peony blossoms emanating from a rocky garden, a peacock on the branch and a phoenix below, the spout formed as the head of a beast
14¼ in. (36.1 cm.) high (2)

$2,500-4,000



85



86



87

86

A REVERSE GLASS PICTURE
LATE 18TH/EARLY 19TH CENTURY

Depicting a lady and an elder seated on a rocky outcrop, a flowering peony vine climbing the tree above them, within a later giltwood frame
21½ x 20⅝ in. (54.6 x 52.3 cm.), framed

$5,000-8,000

87

A EUROPEAN SUBJECT REVERSE GLASS PICTURE
LATE 18TH/EARLY 19TH CENTURY

Depicting a young couple seated beneath a tree, accompanied by a herd of sheep and a small dog, in a later giltwood frame
23½ x 20¾ in. (59.6 x 52.7 cm.), framed

$5,000-8,000

PROPERTY FROM A PRIVATE COLLECTION

88

A LARGE FAMILLE ROSE AND GILT DINNER SERVICE
CIRCA 1800

With finely enameled clusters of fruit and flowers and neoclassical borders in lime green, blue and gilt. Comprising:
A large tureen, cover and stand; 14½ in. (36.8 cm.) wide
A pair of large tureens, covers and stands; 14⅜ in. (36.5 cm.) wide
A pair of rectangular vegetable tureens and covers; 9½ in. (24.1 cm.)
A pair of sauce tureens, covers and stands; 8 in. (20.3 cm.)
A circular footed basket; 10¼ in. (26 cm.) diameter
A large oval basket and reticulated stand; 11 in. (27.9 cm.) wide
A pair of medium oval baskets and reticulated stands; 10⅛ in. (26 cm.) wide
A large platter; 15⅞ in. (40.3 cm.) wide
A medium platter; 12⅞ in. (32.7 cm.) wide
Four two-handled bowls and covers; 6½ in. (16.5 cm.) over handles
A sauceboat, 9½ in. (24.1 cm.) long
Thirty-five dinner plates; 9⅞ in. (25.1 cm.) diameter
Fifty-two soup plates; 9¾ in. (24.8 cm.) diameter
Twenty-five side plates; 7⅞ in. (20 cm.) diameter

(149)

$20,000-30,000

PROVENANCE:
Acquired from Rochelle Thomas, Palm Beach, Florida, 1978.
Thence by descent to the seller.





(part shown)



89



90

89

A PAIR OF MYTHICAL BEASTS
QIANLONG PERIOD (1736-1795)

The auspicious *qilin* seated with heads turned and jaws open, their fur markings in iron-red while their manes and tails are in sepia
7¼ in. (18.4) high, each (2)

$15,000-25,000

PROVENANCE:
Sotheby's London, 14 May 1996, lot 157.

LITERATURE:
William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p.200

90

AN UNUSUAL GOOSE TUREEN AND COVER
19TH/20TH CENTURY

Modeled swimming, his head erect, his plumage sepia and grisaille
15 in. (38.1 cm.) long (2)

$6,000-9,000

LITERATURE:
William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, pg. 26



91

91

A PAIR OF LARGE GILT-DECORATED POWDER BLUE JARS AND COVERS
KANGXI PERIOD (1662-1722)

With three rows of petal-shaped panels enclosing landscape vignettes, blossoming branches and baskets or planters of flowers, the domed covers decorated *en suite*
24½ in. (62.2 cm.) high (4)

$10,000-15,000

PROVENANCE:
Christie's London, 7 November 2014, lot 422.

92

A BLUE AND WHITE 'LOTUS' JAR
18TH/19TH CENTURY

The lotus blossoms on a dense vine ground, mounted with metal collar and cover
13¼ in. (33.6 cm.) high

$2,000-3,000

Storage jars or *tibores* were often fitted in Mexico with locking metal mounts for use as *chocolateros*, to hold the cacao that came from the Spanish possessions





92



93

93

A FAMILLE ROSE WATERCOCK SAUCE TUREEN AND COVER

QIANLONG PERIOD (1736-1795)

Her wings folded across her back, her neck with floral decoration
8 in. (20.3 cm.) long (2)

$6,000-9,000

This unusual model, with webbed feet but more of a beak than a bill, seems to be a female watercock (*Gallicrex cinerea*). See Cohen & Motley, Mandarin and Menagerie, p. 254.

94

A PAIR OF DOVES

QIANLONG PERIOD (1736-1795)

Standing on stump bases in mirror image, their pale grey feathers washed in purple
7¼ in. (18.4 cm.) high, each (2)

$7,000-10,000

PROVENANCE:
with Alberto Santos, London.

LITERATURE:
William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p.205



94



95

A PAIR OF FAMILLE ROSE SOLDIER VASES AND COVERS

QIANLONG PERIOD (1736-1795)

Each elaborately enameled with a pair of large phoenix amidst a profusion of fantastic flowers blossoming in a terraced garden landscape with weathered blue rocks, all below \ a dense geometric arrangement of floral and cloud-head motifs at the waisted neck, the mouth with gilt and iron-red keyfret, the tall domed cover surmounted by a seated Buddhist lion finial enameled in blue and pale green. Together with modern giltwood bases (not those shown in the catalogue illustrations).
56¼ in. (142.8 cm.) high, each (6)

$100,000-150,000

PROVENANCE:
Anonymous sale; Christie's, London, 6 April 1998, lot 161.

Massive soldier vases - so difficult to pot and fire that in 1712 Père d'Entrecolles reported, *"out of twenty-four eight only suceeded..."* - were destined for the grandest houses in Europe. A pair identical to these is found in the Long Gallery at Osterley Park, likely those described by Sophie de la Roche in her 1786 diary entry about a visit to Osterley: "*There are tremendous Japanese vases in there, also, large enough to conceal Carl [her younger brother]".*





96

96

A RARE INDIAN MARKET FAMILLE ROSE BARBER'S BASIN

QIANLONG PERIOD, CIRCA 1785

A central roundel edged in colorful scrollwork encloses a mahout astride his elephant, the rim divided into panels showing floral sprigs, Chinese boys and Chinese ladies
13 in. (33 cm.) long

$4,000-6,000

97

A PAIR OF FAMILLE ROSE CANDLESTICKS

QIANLONG PERIOD, CIRCA 1785

Each candlestick modeled as a bamboo shoot with dragon-form handle, with applied tree shrew and vine
8 in. (20.3 cm.) high, each (2)

$4,000-6,000

PROVENANCE:
Earle D. Vandekar, New York.
Sowell Collection, Christie's New York, 26 January 2015, lot 36.



97



98

98

A GROUP OF FOUR FAMILLE ROSE CAFE-AU-LAIT GROUND DEEP BOWLS AND COVERS

EARLY QIANLONG PERIOD, SECOND QUARTER 18TH CENTURY

Each enameled with prunus and other flowers within leaf-shaped cartouches
10 in. (25.4 cm.) high, each (8)

$2,000-3,000


99
100


101

99

A RARE FAMILLE ROSE 'HARVEST' BOWL
QIANLONG PERIOD, CIRCA 1785

Brightly enameled on one side with three young men reaping the ripened wheat, whilst two others gather and tie it into sheaves, the other with figures piling the sheaves on a large rick, one standing on top, another on a ladder, whilst a lady with a large basket looks on, all reserved on an iron-red Y-pattern ground, the interior with a simple floral bouquet at the center and a wide border
11¼ in. (28.5 cm.) diameter

$8,000-12,000

PROVENANCE:
The Louis J. Binder Collection; Christie's, London, 17 July 2003, lot 24.
with Cohen and Pearce, London.

There are five or six 'harvest bowls' and two closely related bowls known in museum or private collections, including the Metropolitan Museum of Art, New York.

100

A FAMILLE ROSE HUNTING BOWL
QIANLONG PERIOD, CIRCA 1780

With two large panels of fox hunting scenes, a galloping rider in the interior
12½ in. (31.7 cm.) diameter

$3,000-5,000

101

A SMALL GOOSE TUREEN AND COVER
QIANLONG PERIOD, CIRCA 1760-1780

Brightly enameled with an iron-red head, brown body and black and blue enamel feathering
9 in. (22.8 cm.) high (2)

$6,000-9,000

PROVENANCE:
The Sowell Collection, Christie's, New York, 21 January 2016, lot 79.
With Cohen & Cohen, London.



102

102

A SET OF THREE GRADUATED FAMILLE ROSE 'MUSICIAN' DISHES

QIANLONG PERIOD, CIRCA 1740-1750

Each with a European seated on blue rockwork strumming a lute, all within scattered blossoms and a series of borders in bright puce and turquoise, the rims scalloped and molded in European silver shape
15⅞ in. (40.3 cm.) diameter, the largest (3)

$5,000-8,000

PROVENANCE:
Anonymous sale; Christie's, London, 6 November 2007, lot 241.
with The Chinese Porcelain Co., New York.

LITERATURE:
William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p 218, 219, fig.76



103

103

A SET OF FIVE ROSE-VERTE EQUESTRIAN PLATES

YONGZHENG PERIOD (1723-1735)

Each enameled with a horseman riding his stead across a rushing stream
8⅞ in. (22.5 cm.) diameter (5)

$4,000-6,000

PROVENANCE:
The Hodroff Collection, Part II; Christie's, New York, 23 January 2008, lot 404 (part).

LITERATURE:
William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 21



104

104

A VERY RARE PAIR OF FAMILLE ROSE DUCK SAUCE TUREENS, COVERS AND STANDS

QIANLONG PERIOD (1736-1795)

Each cover as a colorfully plumed bird nesting on an oval tureen flanked by shell handles, the tureen sides and stands painted with carp and lotus blooms as if a pond, the stand with a colorful waterfowl
8⅜ in. (21.2 cm.) long, the stands (6)

$10,000-15,000

PROVENANCE:
Anonymous sale, Christie's London, 7 November 1994, lot 93 (the tureens).
with The Chinese Porcelain Co., New York (the stands).

LITERATURE:
William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p.259

This charming and unusual form is based on 17th and 18th century European roasting dishes, where the game or domestic bird would sit atop a pastry shell containing the bird meat pie. The only other pair known with their matching stands is in The Peabody Essex Museum; see W.R. Sargent, *The Copeland Collection*, p. 178.

105

AN UNUSUAL PAIR OF FAMILLE ROSE SHAPED-OBLONG DISHES

QIANLONG PERIOD, MID-18TH CENTURY

Each well-painted with a boy in a pink court robe holding a lotus bloom aloft as he rides a prancing *qilin*, the rim with Daoist symbols
10⅞ in. (27.8 cm.) long, each (2)

$4,000-6,000

PROVENANCE:
With Jorge Welsh, London and Lisbon.



105



106



107

106

A PAIR OF FAMILLE ROSE SEATED MONKS

QIANLONG PERIOD (1736-95)

Each with colorful robes loose about his shoulders, one in green with grisaille landscape, his hair black, and the other in pink with floral roundels, his hair sepia, each with a vase in one hand and an alms basket in the other
7⅞ in. (20 cm.) high, each (2)

$10,000-15,000

PROVENANCE:
With Luis Alegria, Oporto, Portugal.

LITERATURE:
William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p.199

107

A SMALL FAMILLE ROSE CRANE

QIANLONG PERIOD (1736-1795)

10¼ in. (26 cm.)

$5,000-8,000

LITERATURE:
William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p. 26



108

A LARGE RUBY AND FAMILLE ROSE FIVE-PIECE GARNITURE

YONGZHENG/EARLY QIANLONG PERIOD, CIRCA 1730-1740

Finely enameled with flower-filled baskets beneath ruby-ground lappet bands centering lotus blooms, comprising a pair of beaker vases and three baluster jars and covers

25½ in. (64.7 cm.) high, the jars and covers (8)

$70,000-100,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 20 March 2007, lot 810 (the beaker vases).

with The Chinese Porcelain Co., New York (the beaker vases).

Anonymous sale; Christie's, New York, 21 November 2011, lot 1146 (the jars and covers).

The distinctive deep pink enamel known as 'ruby' appears to have been developed at the imperial workshops in the late Kangxi reign. A range of new colours entered the Chinese decorator's palette in the late Kangxi reign and more were added in the Yongzheng reign, some from Europe and others developed at the imperial workshops in response to the Emperors' determination that Chinese craftsmen should have enamels as fine or better than the European. In this they involved both European Jesuit missionaries at the court and also Chinese glass makers.

Yongzheng bowls with 'ruby' grounds and reserved white panels used as 'canvas' for bird and flower painting were in the Imperial collections. See *Qing dai yuyao ciqi – Gugong bowuyuan cang*, vol. 1, Beijing, 2005, pp. 160-61 and *Porcelain with painted enamels of Qing Yongzheng period (1723-1735), op. cit.,* pp. 30-31. A large-scale garniture like the present lot adopted this Imperial taste for the very top end of the China Trade.





109



110

109

A RARE FAMILLE ROSE EUROPEAN SUBJECT MANCERINA
QIANLONG PERIOD, CIRCA 1770

Brightly enameled with pink-ground molded inner border, the scallop shell rim decorated with Western musicians highlighted in gilt
9¾ in. (24.7 cm.) long

$2,000-3,000

PROVENANCE:
with The Chinese Porcelain Co., New York.

LITERATURE:
William R. Sargent, *Chinese Porcelain in the Conde* Collection, Madrid, 2014, p.85

110

A CAPE OF GOOD HOPE PLATE
QIANLONG PERIOD, CIRCA 1740

Dutch ships at anchor with Table Mountain and the Dutch forts behind them
9⅛ in. (23.1 cm.) diameter

$6,000-8,000

PROVENANCE:
The Collection of Benjamin F. Edwards III; Christie's, New York, 26 January 2010.

111

A SET OF THREE FAMILLE ROSE EUROPEAN SUBJECT PLATES
QIANLONG PERIOD, CIRCA 1745-1755

A courting couple serenaded at a picnic, colorful rocaille border
9 in. (22.8 cm.) diameter (3)

$3,000-5,000

PROVENANCE:
The Khalil Rizk Collection, Sotheby's New York, 25 April 2008, lot 161 (one), ; Christie's London, 16 November 1998, lot 394 (one).



111



112

112

A RARE GRISAILLE CRUCIFIXION PART TEA SERVICE

QIANLONG PERIOD, CIRCA 1745

Each piece with the religious subject finely painted in tones of black enamel enriched with gilt highlights, a crowd of mourners and onlookers below Christ and the two thieves, Roman soldiers gambling in the foreground, comprising: a teapot and cover; a cream jug and cover; two teapot stands; a teabowl; and five saucers

8 in. (20.3 cm.) long, the teapot (10)

$7,000-10,000

PROVENANCE:

By repute, the collection of the Dukes of Arenberg, Schloss Pesch, Dusseldorf.



113

113

A PAIR OF MYTHOLOGICAL SUBJECT PLATES

YONGZHENG PERIOD, CIRCA 1730

In the centers a robed couple reclines beneath a tree, the rims with grisaille cell pattern borders enclosing puce landscape and gilt florettes

9 in. (22.8 cm.) diameter (2)

$2,500-4,000

PROVENANCE:

with Jorge Welsh, London and Lisbon.



114

114

A SMALL PAIR OF FAMILLE ROSE CRANES
19TH CENTURY

Standing in mirror image on colorful bases
9¼ in. (23.4 cm.) high, each (2)

$5,000-8,000



115

115

A VERY RARE PAIR OF BLANC-DE-CHINE CATS
18TH/19TH CENTURY

Modeled seated in mirror image with ears pricked, wearing collars hung with a tasseled ornament
6¼ in. (15.8 cm.) high (2)

$5,000-8,000

PROVENANCE:
with Santos, London.



116

116

A GROUP OF EIGHTEEN BLANC-DE-CHINE BUDDHIST LION JOSS STICK HOLDERS
17TH/18TH CENTURY

Comprising a large pair and sixteen smaller examples
10⅝ in. (26.9 cm.) high, the pair (18)

$3,000-5,000

White porcelains made at the Dehua kilns were highly collectible in the 17th and 18th centuries, including many 'lyons' like the present group. Made to hold an incense stick or taper, they were often scattered on dining tables as decoration.



117

117

A MASSIVE FIGURE OF A RECUMBENT WATER BUFFALO
19TH CENTURY

The beast recumbent, modeled in a dark brown ware with incised details
22 in. (55.8 cm.) long

$4,000-6,000

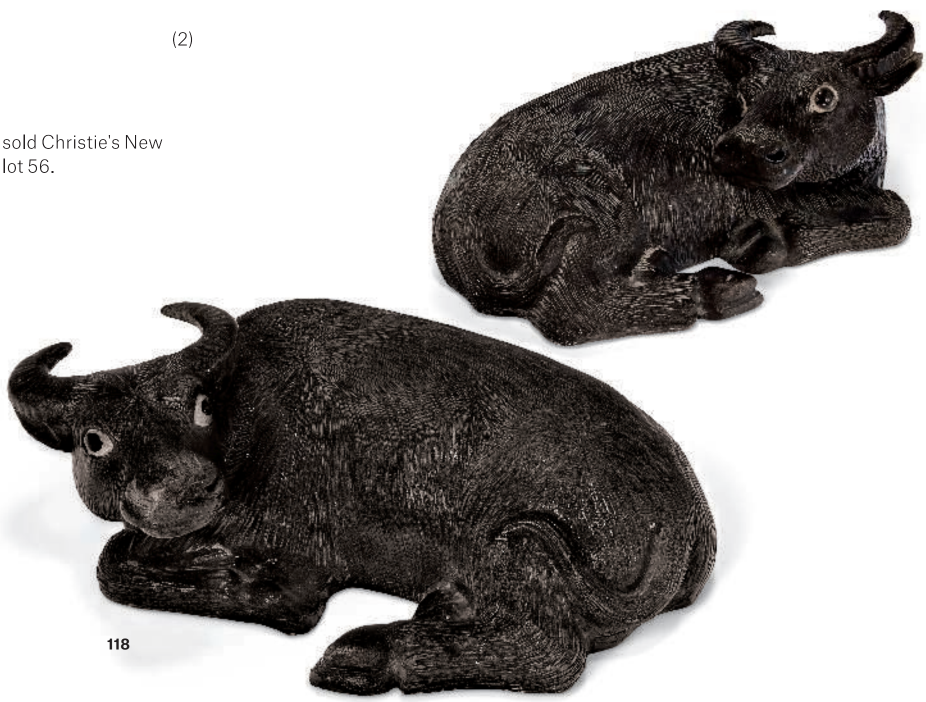
118

A PAIR OF BLACK-GLAZED WATER BUFFALO
19TH CENTURY

Each reclining
10½ in. (26.6 cm.) long (2)

$4,000-6,000

PROVENANCE:
The Sowell Collection, sold Christie's New York, 21 Januiary 2016, lot 56.



118



119

119

A SET OF FOUR FAMILLE ROSE WALL FIGURES

JIAQING PERIOD, EARLY 19TH CENTURY

Comprising two courtiers wearing tall hats and two ladies, their yellow and turquoise robes enameled with flowers
8 in. (20.3 cm.) high, each (4)

$3,000-5,000

120

A SET OF TWELVE FAMILLE ROSE AND BIANCO-SOPRA-BIANCO PLATES

YONGZHENG PERIOD (1723-1735)

Each showing a lively cockerel perched on weathered rocks in a fenced peony garden, an inner border of prunus in *bianco-sopra-bianco* and the rim with an elaborate border of floral and landscape reserves against whorl patterns
9 in. (22.8 cm.) diameter, each (12)

$4,000-6,000

PROVENANCE:
Anonymous sale; Christie's, London, 1 November 1993, lot 60.



120



121

121

A LARGE PAIR OF FAMILLE ROSE JARS AND COVERS

19TH CENTURY

With colorful stripes of hibiscus vine beneath iron-red mask lug handles
22½ in. (57.1 cm.) high (4)

$6,000-9,000

122

A PAIR OF WHITE CRANES

19TH CENTURY

On green stumps growing prunus and fungus, their crests red
13¼ in. (33.6 cm.) high, each (2)

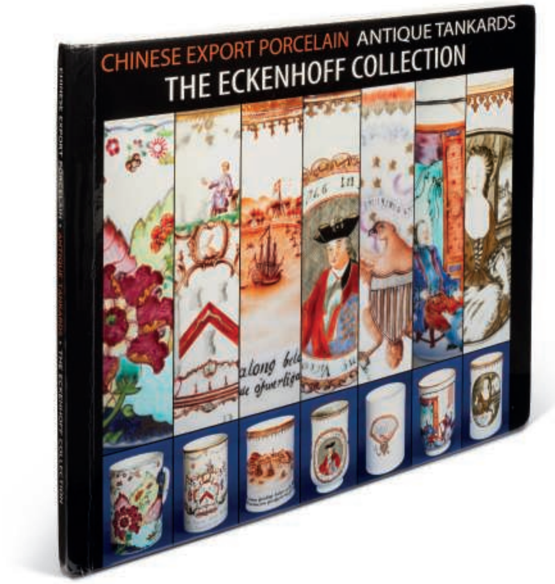
$6,000-8,000

LITERATURE:
William R. Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p.26



122

THE ECKENHOFF COLLECTION OF CHINESE EXPORT TANKARDS



Edward Eckenhoff grew up in a collecting family, so it was natural for him to turn to antiques after he and his wife, Judi, were married. The Eckenhoffs began to acquire good quality American furniture; Chinese export was a perfect corollary. Ed became fascinated with the quality and rarity of Chinese export porcelain mugs and decided to focus on this singular category, which would allow him to build a strong, representative collection of objects that were not only beautiful but that also told the many stories of the China trade.

Beer, ale and cider-drinking was extremely common in the 18th century, viewed as nutritious and healthy alternatives to water. Chinese porcelain mugs were drinking vessels for the elite, often ordered in sets of three. They were made in every palette of the Chinese potters, with special orders including those for guilds, livery companies, public houses and, of course, armigerous families.



123



124

123

A RARE SEPIA AND GILT DOCUMENTARY MUG
QIANLONG PERIOD, CIRCA 1785

The shipping scene above long Swedish inscription
3¾ in. (9.5 cm.) high

$1,000-1,500

LITERATURE:
Edward A. Eckenhoff, *Chinese Export Porcelain Antique Tankards, The Eckenhoff Collection*, 2011, pg. 74

The Swedish East Indiaman, 'Gustaf Adolph', did not make it to Canton in the winter of 1784-85, but had to sit out the storms of the South China Sea in the Yalong Bay of Hainan Island, south of Macao, until she could sail again at the end of April. A very small group of mugs commemorating this experience are known, one in the Nordiska Museet, Stockholm. See Kee Il Choi, '*A Chinese Export Painting as China Trade History*', Orientations magazine, April 2003.

124

TWO BLUE AND WHITE TANKARDS
KANGXI PERIOD (1662-1722)

The first spiral-fluted and with porcelain cover attached by brass mount, a two character 'precious thing' mark on its base; the second with fluted café-au-lait body and silver mounts
6⅝ in. (16.8 cm.) high, the taller (2)

$1,000-1,500

PROVENANCE:
The first with Charles Perry, Atlanta; the second with John Davis, Connecticut

LITERATURE:
Edward A. Eckenhoff, *Chinese Export Porcelain Antique Tankards, The Eckenhoff Collection*, 2011, pg. 9,14

125

TWO BLUE AND WHITE TANKARDS

TRANSITIONAL, MID-17TH CENTURY

The first with three rows of formal decoration, a small loop on the handle to hold a cover (now lacking); the second with a continous scene of a scholar and two attendants in landscape
8¼ in. (21 cm.) high, the talelr (2)

$1,800-2,500

PROVENANCE:
Both with Charles Perry, Atlanta

LITERATURE:
Edward A. Eckenhoff, *Chinese Export Porcelain Antique Tankards, The Eckenhoff Collection*, 2011, pg. 7



125

126

TWO FAMILLE VERTE TANKARDS

KANGXI PERIOD (1662-1672)

The first with two rows of lotus and prunus blossoms, cover attached with silver mounts; the second with panels of flowering plants on a richly patterned ground, metal mount attaching its cover
6½ in. (16.5 cm.) high, the taller (2)

$2,000-3,000

PROVENANCE:
The first with Charles Perry, Atlanta; the second with Philip Suval, New York



126

127

A 'CHINESE IMARI' BEAKER AND TANKARD

LATE KANGXI PERIOD, CIRCA 1720

The tankard with silver cover with Copenhagen silver marks and inset with Danish silver coin dated 1717, with two later inscriptions dated 1802 and 1841
7¾ in. (19.7 cm.) high, the tallest (2)

$1,500-2,500

PROVENANCE:
The first with Jorge Welsh, London; the second sold at Christie's London, 28 April 1999, lot 115

LITERATURE:
Edward A. Eckenhoff, *Chinese Export Porcelain Antique Tankards, The Eckenhoff Collection*, 2011, pg. 20



127



128

128

A 'TOBACCO LEAF' MUG

QIANLONG PERIOD, CIRCA 1775

Richly enameled with the classic pattern in vivid famille rose colors heightened in gilt, the handle bamboo-form
5½ in. (14 cm.) high

$2,000-3,000

PROVENANCE:
with Marchant & Son, London

LITERATURE:
Edward A. Eckenhoff, *Chinese Export Porcelain Antique Tankards, The Eckenhoff Collection*, 2011, pg. 86



129

129

TWO ENGLISH MARKET ARMORIAL MUGS

YONGZHENG AND QIANLONG PERIOD

The larger with the hands of Hanbury with Osgood in pretence, gilt grapevine at each side, circa 1736; the second made Sir John Stepney, 5th Baronet, who married Eleanor Lloyd, circa 1760
6¼ in. (15.9 cm.) high, the larger (2)

$3,000-5,000

PROVENANCE:
The first with Charles Perry, Atlanta; the second with Elinor Gordon, Pennsylvania

LITERATURE:
Edward A. Eckenhoff, *Chinese Porcelain Antique Tankards, The Eckenhoff Collection*, 2011, pg. 32, 43



130

130

TWO ENGLISH MARKET ARMORIAL MUGS

QIANLONG PERIOD, CIRCA 1745-1775

The arms of Worshipful Company of Armourers and Brasiers in brightly colored enamels above the mottow '*We Are One*'; the second with the quarterly arms of Phipps for the 2nd Baron of Mulgrave, beneath a puce and gilt swag border
5½ in. (14 cm.) high, the taller (2)

$2,000-3,000

PROVENANCE:
The first sold at Christie's, London, lot 562 and with Charles Perry, Atlanta; the second sold at Woolley and Wallis, 19 May 2011, lot 114

131

TWO MANDARIN PALETTE MUGS

QIANLONG PERIOD, CIRCA 1780

With two versions of hunting on horseback with a pack of hounds, the first showing Chinese riders and the second an English foxhunt, their quarry in a tree
4¾ in. (12.1 cm.) high, the taller (2)

$1,000-1,500

PROVENANCE:
The first with Charles Perry, Atlanta; the second with Guest & Gray, London



131

132

TWO ARMORIAL MUGS

QIANLONG PERIOD, CIRCA 1765-70

The first with arms in overglazed blue enamel and gilt of the Huguenot Peter Magnant, famille rose floral spray at each side; the second with the arms of Glover in underglaze blue. Together with copper-plates for the Magnant coat-of-arms and his calling card (each framed).
5½ in. (14 cm.) high, the taller (4)

$1,200-1,800

PROVENANCE:
The first with Jorge Welsh, London



132

133

THREE ENGLISH MARKET ARMORIAL MUGS

QIANLONG PERIOD, CIRCA 1740-50

The first with arms of Slader impaling Green; the second with arms of Morgan impaling Hunt; the smallest with arms of Borough, a famille rose landscape at the back
5¼ in. (13.3 cm.) high, the tallest (3)

$1,800-2,500

PROVENANCE:
The first with Elinor Gordon, Pennsylvania; the second with H. Moog, Atlanta; the third The Peter HB Frelinghuysen, Jr. Collection, sold
Christie's, New York, 24 January 2012, lot 21



133



134

134

TWO GRISAILLE AND GILT EUROPEAN SUBJECT MUGS
CIRCA 1800 AND CIRCA 1760

The larger finely painted with the scene known as 'Quaker Farmer' after the sketchbook of Mary Morris of Philadephia; the second with a finely painted roundel showing a lady seamstress, her husband's departing ship visible in the distance
6⅛ in. (15.6 cm.) high, the taller (2)

$1,000-1,500

PROVENANCE:
The second with Charles Perry, Alanta

LITERATURE:
Edward A. Eckenhoff, *Chinese Export Porcelain Antique Tankards, The Eckenhoff Collection*, 2011, pg. 97



135

135

THREE ARMORIAL MUGS
QIANLONG PERIOD, CIRCA 1755-60

The first with the arms of Christopher Fawcett of Newcastle; the second with arms in grisaille and gilt probably for James Lyon, a son of the 8th Earl of Strathmore; the third with an English coat-of-arms inscribed 'NATH PROCTER'
4½ in. (11.4 cm.) high (3)

$1,500-2,500

PROVENANCE:
The first two with H. Moog, Atlanta; the third with Bruce Perkins, Washington, D.C.

LITERATURE:
Edward A. Eckenhoff, *Chinese Export Porcelain Antique Tankard, The Eckenhoff Collection*, 2011, pg. 41,44,45



136

136

TWO EUROPEAN SUBJECT MUGS
QIANLONG PERIOD,
MID-18TH CENTURY

Both bell-shaped, the larger depicting Orpheus, the musician and poet of Greek mythology; the second with a bedroom scene showing a seated gentleman observing his mistress undress
6¼ in. (15.9 cm.) high, the taller (2)

$1,500-2,000

PROVENANCE:
The first with John Newcomber, Maryland; the second with Cohen & Cohen, London

LITERATURE:
Edward A. Eckenhoff, *Chinese Porcelain Antique Tankards, The Eckenhoff Collection*, 2011, pg. 66

137

TWO FAMILLE ROSE BELL-SHAPED MUGS

EARLY QIANLONG PERIOD, CIRCA 1740-45

Each finely enameled with a Chinese scene, the first with nine wisemen on a river bank, a grisaille dragon rising from the waves; the second with a courting couple, she with a spotted pony and mandolin, he with fan
5 in. (12.7 cm.) high, the larger (2)

$1,000-1,500

PROVENANCE:
The first with Charles Perry, Atlanta; the second with Amanda Broomer, New York



137

138

TWO FAMILLE ROSE MUGS

CIRCA 1745-50

Both bell-shaped, the first enameled in an unusual palette with an exotic bird perched in blossoming boughts, all on a petal-molded and incised ground and beneath a notched rim; the second with colorful fish and a small crab amidst water weeds
6¾ in. (17.1 cm.) high, the taller (2)

$1,200-1,800

PROVENANCE:
The second with Philip Suval, New York



138

139

A FAUX MARBRE MUG AND A BAMBOO-FORM MUG

QIANLONG PERIOD (1736-95)

The marble in iron-red, sepia and grisaille, inside and out, and with hidden sea creatures, the base with a four character Ming mark in underglaze blue; the second formed as a section of bamboo, decorated in sepia and gilt, the handle issuing green leaves, scattered floral sprigs
5¾ in. (14.6 cm.) high, the taller (2)

$1,000-1,500

PROVENANCE:
The first with A.V.R. Santos, London; the second with Jorge Welsh, London

LITERATURE:
Edward A. Eckenhoff, *Chinese Export Porcelain Antique Tankards, The Eckenhoff Collection*, 2011, pg. 84, 88



139



140



141



142

140

A MASSIVE BLUE AND WHITE ARMORIAL MUG

QIANLONG PERIOD, CIRCA 1780

With the arms of Admiral Sir Edward Hughes (1720-94), Admiral of the Blue and Commander of the East Indies. Together with a small framed print after the Sir Joshua Reynolds portrait of Hughes.
8 in. (20.3 cm.) high (2)

$2,000-3,000

Sir Edward had a long and distinguished career, joining the Navy in 1735 and lastly serving as Commander-in-Chief of the East Indies 1783-93. In 1773 he was knighted; he became a Knight of the Bath in 1778, as reflected in his arms. From a set of three; the other two sold Christie's New York, 23 January 2007, lot 93.

141

THREE BRITISH MARKET SHIPPING MUGS

LATE 18TH CENTURY

Comrpising a rare example inscribed 'Saturday Night'; the second with the ship flying three Union Jacks; and the third with the finely painted coat-of-arms of a British maritime society
5½ in. (14 cm.) high, the tallest (3)

$1,800-2,500

PROVENANCE:
the second with Philip Suval, New York; the third with with John Davis, Connecticut

LITERATURE:
Edward A. Eckenhoff, *Chinese Export Porcelain Antique Tankards, The Eckenhoff Collection*, 2011, pg. 73,75,77,78

142

TWO AMERICAN MARKET MUGS

LATE 18TH CENTURY

On the first, a ship flies the Stars and Stripes for an aft; the second with gilt-script monogram beneath a banner inscribed '*America*', a US ship to one side
4¼ in. (10.8 cm.) high, the taller (2)

$1,500-2,500

PROVENANCE:
The first with Guest & Gray, London; the second sold at Sotheby's New York, 18 January 1996, lot 148



143

PROPERTY FROM A PRIVATE COLLECTION
(LOTS 143-145)

143

A VERY RARE PAIR OF TEA PACKING SAUCERS

QIANLONG PERIOD, CIRCA 1745

A Chinese tea merchant and a Western trader negotiate the season's deals as Chinese workers pour out tea from baskets and pack it into crates for the voyage back to Europe, other Westerners observing
5 in. (12.7 cm.) diameter (2)

$8,000-12,000

From what must have been a unique tea service commissioned by a Western tea merchant, pieces of which have surface on the market very rarely. A saucer was in the Mottahedeh Collection (see Howard & Ayers, *op. cit.*, p. 215).

144

A VERY RARE CANTON WATERFRONT SAUCER

CIRCA 1830

Depicting the Hongs at Canton, Western ships at anchor before the Canton waterfront with flags flying before the American, British and Dutch factories and, in the foreground, two small islands with folly forts
8¼ in. (20.9 cm.) diameter

$6,000-9,000

Enameled with the iconic view so familiar from China Trade oil paintings, this dish seems to show the Canton waterfront in about 1830. Only a tiny handful of porcelains were made showing Canton; the only other known dish like this was in the collection of Peter H.B. Frelinghuysen, Jr (together with a dish showing Whampoa), sold Christie's New York, 24 January 2012, lot 104.

THE CHINA TRADE

Porcelains enameled with scenes that reflect the East West trade itself bring alive the adventures and the human interactions that characterized the China Trade period.



144



145

145

A RARE BLACK-GROUND 'TRUMPETER' TEA CADDY AND COVER

CIRCA 1745

The lustrous black enamel ground painted with a Turkish musician on each side (2)

$6,000-9,000

The highly unusual decoration of the 'Trumpeter' pattern has often been grouped with the Cornelis Pronk designs for the Dutch East India Co. on the basis of its stylistic detail and sophisticated conception. Although it was not an officially commissioned Pronk design, it may well have been a private order. See D. Howard & J. Ayers, *China For the West*, London, 1978, vol. I, p. 305. A 'Trumpeter' plate from the Miller Collection was sold Christie's New York, 21 January 2016, lot 60, and another from the Lebel Collection, 17 January 2019, lot 534.



146

146

A VERY RARE 'ADAM AND EVE' SAUCER

QIANLONG PERIOD, CIRCA 1740

Eve hands Adam the apple as the serpent winds up a tree behind them
4½ in. (11.4 cm.) diameter

$1,500-2,500

From what was probably a unique tea service. One teapot is in the Musee Guimet; another was in the Mottahedeh collection (see Howard & Ayers, *op cit*, p. 307).



147

PROPERTY FROM A PRIVATE COLLECTION

147

A RARE VOC TEABOWL AND SAUCER

YONGZHENG PERIOD, CIRCA 1735

Enameled with a large coat-of-arms for the State of Holland with the cypher monogram of the Dutch East India Company, each with the inscription CONCORDIA CRESCUNT 1728 (sic)
4¼ in. (10.7 cm.) diameter, the saucer (2)

$5,000-8,000

The design of this tea service, undoubtedly made for officials of the Dutch East India Co., was likely based on a silver ducatoon issued in 1728 and in circulation at Batavia the following year, its border reflecting the coin's milled edges.



148

PROPERTY FROM THE COLLECTION OF
DOROTHY TAPPER GOLDMAN

148

A LARGE GRISAILLE HUNTING BOWL

QIANLONG PERIOD (1736-1795)

Finely painted with a continuous scene of an English fox hunt, the mounted hunters with their pack of hounds
15¼ in. (38.7 cm.) diameter

$4,000-6,000

149

THREE GRISAILLE EUROPEAN SUBJECT PLATES

YONGZHENG/QIANLONG PERIOD (1723-1795)

A '*Danby Gate*' plate with the Oxford Physick Garden gate and Jacob Bobart, first keeper of the Garden; a *'Gluckig Arivement'* (Joyous Homecoming) plate with three laden Dutch ships returning safely; and a plate with a three-masted sailing ship flying flags and pennants
9 in. (22.8 cm.) diameter, the 'Danby Gate' plate (3)

$4,000-6,000



149





"... the four countries: Italy, England, the United States, and France asked for my portrait. These were made and presented to all."

—Commissioner Qiying to the Daoguang Emperor, 23 November1844

PROPERTY FROM A FRENCH COLLECTOR

150

A RARE PAIR OF CHINA TRADE PORTRAITS
MID-19TH CENTURY

Depicting Commissioner Qiying (1787-1858), Governor-General of Canton, and his consort, she holding a flower, he in robes of office
16½ x 13 in. (41.9 x 33 cm.) (2)

$12,000-18,000

Qiying, the Viceroy of Liangjiang (1842-1844), wears the rank badge of the crane, the highest of the ten ranks of the civil Mandarins. Qiying concluded many treaties on behalf of the Chinese Emperor, including the Treaty of Nanking, which ended the First Opium War in 1842 and the Sino-American Treaty of Wangxia with Caleb Cushing in 1844. His failure to conclude negotiations with Britain and France at the end of the Second Opium War in 1858 led to his arrest and suicide.



151

A SET OF THREE MASSIVE WHITE CRANES
19TH/20TH CENTURY

Two with heads held high on their long, curving necks, the third bending as if to feed, each supported by metal legs
30½ in. (77.4 cm.) high (3)

$20,000-30,000

The crane has been an auspicious symbol of longevity, harmony and filial respect from the earliest times in China, closely associated with the Imperial family. In the Qing period large pairs of metalwork cranes frequently flanked the Imperial throne in the many important halls of the Forbidden City. Though many porcelain cranes of moderate size were made for the high end China Trade, far fewer massive examples were made in porcelain, a much more difficult achievement technically. This set may have been commissioned for a special garden, either in China or in the West.



152



153



154

152

A LARGE HUNTING PUNCHBOWL
QIANLONG PERIOD, CIRCA 1780

With a continuous foxhunting scene showing the mounted hunters and their pack, the interior with a similar central scene
15⅝ in. (39.7 cm.) diameter

$6,000-9,000

153

A PAIR OF SEPIA ELEPHANT CANDLEHOLDERS
FIRST QUARTER 19TH CENTURY

Recumbent with tall, flaring vases on their backs
7 in. (17.7 cm.) long (2)

$4,000-6,000

154

A PAIR OF BLUE AND WHITE ARMORIAL PLATES
QIANLONG PERIOD, CIRCA 1755

With the arms of Sykes within finely painted borders
8⅞ in. (22.5 cm.) diameter (2)

$1,500-2,500



155

155

A LARGE PAIR OF TWO-HANDLED VASES AND COVERS

JIAQING PERIOD, CIRCA 1800

Each with a sepia medallion of a Greek temple above a shipping scene, the bases enameled to mimic marble

17¼ in. (43.8 cm.) high, each (4)

$6,000-9,000



156

156

A BLUE AND WHITE DOUBLE FLAG PLATE

20TH CENTURY

With the flags of the United States and the Republic of China crossed above an emblem inscribed China

9⅝ in. (24.4 cm.) diameter

$1,500-2,500



157

PROPERTY FROM A PRIVATE COLLECTION

157

TWO 'APOTHEOSIS OF WASHINGTON' WARES

CIRCA 1876

Comprising a vase and a dish, each enamelled with Washington brandishing a sword and holding a shield embellished with the stars and stripes of the American flag, an eagle at his side, all surrounded by flower sprays
12¾ in. (32.3 cm.) high (2)

$4,000-6,000



158

PROPERTY OF A NEW ENGLAND COLLECTOR

158

AN AMERICAN MARKET ARMORIAL PLATTER

QIANLONG PERIOD, CIRCA 1747-55

The arms inscribed '*Samuel Vaughan*'
13⅛ in. (33 cm.) long

$2,000-3,000

The coat-of-arms on this service were taken from a bookplate and thus have the odd inclusion of Samuel Vaughn's name. The Vaughns were great advocates of American independence and friends of Benjamin Franklin and George Washington. See Fuchs and Howard, *op. cit.*, p. 70.



159

PROPERTY FROM A PRIVATE COLLECTION

159

A 'SURRENDER OF BURGOYNE' HOT WATER PLATTER AND COVER

CIRCA 1876

Each with the famous scene from John Trumbull's painting, British Lieutenant General John Burgoyne's surrender at Saratoga in 1777, an eagle spreading above, his chest with a shield bearing the stars and stripes of the American flag (2)

$4,000-6,000



160

A RARE IRON-RED CANTON PATTERN PART DINNER SERVICE
CIRCA 1820

Comprising:
A pair of rectangular vegetable dishes and covers; 9½ in. (24.1) long
An oval vegetable tureen and cover; 11¼ in. (28.5 cm.) long
Five graduated oval platters; 11¼ - 21½ in. (28.5 - 54.6 cm.) long
A punch bowl; 11¼ in. (28.5 cm.) diameter
A pitcher; 8 in. (20.3 cm.) high
Seven dinner plates; 9½ in. (24.1 cm.) diameter
Twenty-four soup plates; 7⅞ in. (20 cm.) diameter
Eight butter plates; 6¼ in. (15.8 cm.) diameter
Two teacups; 3¼ in. (8.2 cm.) diameter
Five saucers; 5½ in. (13.9 cm.) diameter
together with a 'Fitzhugh' pattern teacup; 4½ in. (11.4 cm) diameter (60)

$7,000-10,000



PROPERTY FROM A FRENCH COLLECTOR

161

A VERY LARGE PAIR OF 'CANTON FAMILLE ROSE' VASES
19TH CENTURY

Colorfully enameled on each side with a large and intricate court scene showing multiple courtiers and ladies in pavilions and the gardens outside, all within gilt borders and reserved on a field strewn with flowers, birds and butterflies, gilt *chilong* applied on the shoulders and the handles in the form of scampering Buddhist lions playing with pups, the everted rims with scalloped edges
31½ in. (80 cm.) high (2)

$6,000-9,000



162

162

A LARGE PAIR OF 'CANTON FAMILLE ROSE' VASES

19TH CENTURY

The sides molded and colorfully enameled with still life arrangements of auspicious antiques, the shoulders with and alternating cartouches of fish and sea creatures and still-life vignettes on the necks
24 in. (60.9 cm.) high (2)

$5,000-8,000

PROPERTY OF A NEW ENGLAND COLLECTOR

163

A RARE PINK 'FITZHUGH' PLATE

CIRCA 1810

The center gilt with a European landscape within the classic border
7¾ in. (19.6 cm.) diameter

$3,000-5,000

From a probably unique dinner service for the American market, a large part of which was in the Garbisch Collection at Pokety Farms, sold Sotheby's, 22-23 May 1980, lots 333-345.



163



164

PROPERTY FROM A PRIVATE COLLECTION

164

A PRESIDENT ULYSSES S. GRANT 'CANTON FAMILLE ROSE' PLATE
CIRCA 1879

The center with a brightly enameled fish in blue, green and yellow, the border in the classic pattern
8½ in. (46.9 cm.) diameter

$2,000-3,000

These plates were likely acquired in Canton, China in 1879 by former President Ulysses S. Grant (1822-1885) and his wife Julia during their world tour that began in 1877. They may have been commissioned to augment Grant's existing service of a similar palette, which bears the monogram 'USG' and was ordered in 1868 and delivered to the White House shortly after Grant took office in 1869. Several plates similar to those in lots 78-80 have a history of descending in the family of the Grants' daughter, Ellen Wrenshall Grant Sartoris (1855-1922), and the service may have been given as a gift to her upon her parents' return.

165

A VERY UNUSUAL CARP IN A BASKET
19TH CENTURY

The carp with tail upturned, seaweed in his mouth and gills, the yellow basket with branch handles
7¼ in. (18.4 cm.) long

$3,000-5,000



165

166

A MASSIVE PAIR OF TURQUOISE GROUND VASES AND COVERS
GUANGXU/XUANTONG PERIOD (1875-1911)

Each faceted vase enameled front and back with a large, scaly, writhing dragon shown amidst white peonies growing from leafy grisaille branches, yellow ground borders above and below, smaller serpents on the neck, the domed cover decorated to match and surmounted by a gilt knop in the form of the deity Guanyin seated
40¼ in. (102.2 cm.) high (4)

$30,000-50,000

Vases of this massive scale were extremely difficult and expensive to form and to fire at the Jingdezhen kilns, and those that were produced successfully would have been passed on to the best enameling workshops for decoration. The decoration on these vases speaks to their importance: the dragons being long associated with Imperial power and the peony - sometimes called the king of flowers - meaning wealth and honor.



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at **+1 212-636-2000**.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at **+1 212-636-2000**.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Client Service Department on **+1 212-636-2000**.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) **Phone Bids**

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) **Internet Bids on Christie's LIVE™**

For certain auctions we will accept bids over the Internet. For more information, please visit **https://www.christies.com/buying-services/buying-guide/register-and-bid/** As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on is **https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx.**

(c) **Written Bids**

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and

(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US$300,000, 20% on that part of the **hammer price** over US$300,000 and up to and including US$4,000,000, and 13.5% of that part of the **hammer price** above US$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price,** the **buyer's premium,** and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due*. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a Heading of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO…" in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**
In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.

(ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

(iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US$7,500 per buyer.

(iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.

(v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within seven days from the auction **(but note that lots will not be released to you until you have made full and clear payment of all amounts due to us)**.
(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
(c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 (i) charge you storage costs at the rates set out at www.christies.com/storage.
 (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 (iii) sell the **lot** in any commercially reasonable way we think appropriate.
(d) The Storage conditions which can be found at www.christies.com/storage will apply.
(e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com.
(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
(c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
(c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.
(d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
(f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
 (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at **www.christies.com/about-us/contact/privacy.**

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.
authentic: authentic : a genuine example, rather than a copy or forgery of:
 (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
 (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
 (iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or
 (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.
authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.
buyer's premium: the charge the buyer pays us along with the **hammer price**.
catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.
Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.
condition: the physical condition of a **lot**.
due date: has the meaning given to it paragraph F1(a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.
Heading: has the meaning given to it in paragraph E2.
lot: an item to be offered at auction (or two or more items to be offered at auction as a group).
other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.
purchase price: has the meaning given to it in paragraph F1(a).
provenance: the ownership history of a **lot**.
qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.
reserve: the confidential amount below which we will not sell a **lot**.
saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.
UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

º
Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Δ
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

♦
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

¤
Bidding by interested parties

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■
See Storage and Collection pages in the catalogue.

Ψ
Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

29/03/19

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

º Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol º next to the lot number.

º ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol º ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot

¤ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ¤. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.
*"Attributed to …"
In Christie's qualified opinion probably a work by the artist in whole or in part.
*"Studio of …"/ "Workshop of …"
In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
*"Circle of …"
In Christie's qualified opinion a work of the period of the artist and showing his influence.
*"Follower of …"
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.
*"Manner of …"
In Christie's qualified opinion a work executed in the artist's style but of a later date.
*"After …"
In Christie's qualified opinion a copy (of any date) of a work of the artist.
"Signed …"/"Dated …"/
"Inscribed …"
In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.
"With signature …"/ "With date …"/
"With inscription …"
In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.These will vary by department.

29/03/19


DALVA BROTHERS
PARISIAN TASTE IN NEW YORK
New York, 1 April 2020
VIEWING
27–31 March 2020
20 Rockefeller Plaza
New York, NY 10020
CONTACT
Victoria Tudor
vtudor@christies.com
+1 212 974 4505
CHRISTIE'S

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

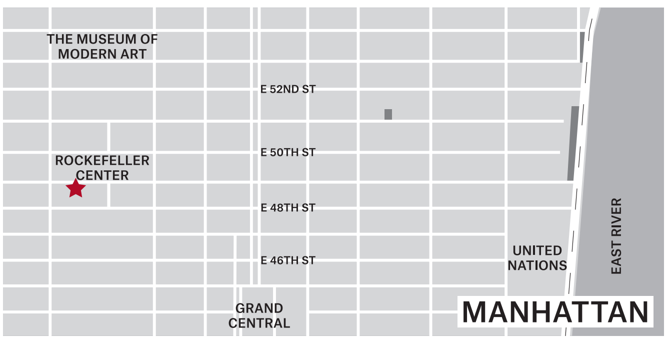
Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS





Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
PostSaleUS@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

02/08/19



Photo: Michael Tropea

THE JAMES AND MARILYNN
ALSDORF COLLECTION

New York
Evening sale, 18 March 2020
Day sale, 19 March 2020
Online sale, 17-24 March 2020

VIEWING
13-18 March 2020
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Olivia Hamilton
alsdorfcollection@christies.com
+1 212 636 2180

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

CHINESE EXPORT ART

THURSDAY 23 JANUARY 2020
AT 10.00 AM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: CRANE
SALE NUMBER: 18087

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US$100 to US$2,000	by US$100s
US$2,000 to US$3,000	by US$200s
US$3,000 to US$5,000	by US$200, 500, 800
(e.g. US$4,200, 4,500, 4,800)	
US$5,000 to US$10,000	by US$500s
US$10,000 to US$20,000	by US$1,000s
US$20,000 to US$30,000	by US$2,000s
US$30,000 to US$50,000	by US$2,000, 5,000, 8,000
(e.g. US$32,000, 35,000, 38,000)	
US$50,000 to US$100,000	by US$5,000s
US$100,000 to US$200,000	by US$10,000s
Above US$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US$300,000, 20% on any amount over US$300,000 up to and including US$4,000,000 and 13.5% of the amount above US$4,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

08/01/19

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

18087

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

City State Zone

Daytime Telephone Evening Telephone

Fax (Important) Email

○ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:



Property from the Collection of Peter Tcherepnine
A RARE AND LARGE BLUE AND WHITE JAR AND COVER
CHONGZHEN PERIOD (1628-1644)
12⅞ in.(32.5 cm.) high
$20,000–30,000

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

New York, 20 March 2020

VIEWING
13-18 March 2020
20 Rockefeller Plaza
New York, NY 10020

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CHRISTIE'S

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